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No. 15

REPORT FOX SETTLEMENT PROVOKE FILM BATTLE

NOW IS TIME FOR SMALLER THEATRE MEN

SAN FRANCISCO, April 10.—The small theatre owner, whose business has been in a panicky state for the past year and a half, is on the road to prosperity. If he isn't on the road at least he stands a better chance of getting there than does the large theatre owner, in the opinion of exhibitors and exchangers who have made a study of the present situation.

When sound and talking pictures first crossed the horizon, theatre owners who installed talkie equipment, generally cleaned up, often at the expense of the small, whose trade locked to the house advertising the audible films.

Now the situation has reversed with four reasons given for the about face of the public's attention. The reasons are:

1. The small house ordinarily has better sound than the larger theatre with its balconies, arches and intricate construction. In any part of a thousand seater sound is infinitely better than in a three thousand or a four thousand chair house.

Important Factors

2. Lower prices are an important factor. Whereas the general admission for a downtown theatre is 65 cents, the usual tariff for a suburban house is from 25 to 40 cents. Add to this the fact that class A suburban houses under the present zoning law, get a feature picture within three to four weeks after its downtown run and at an average of 25 cents less admission, these two factors alone will corral plenty of ticket buyers, who formerly were wont to travel into the downtown area for flicker amusement.

3. In addition to better sound the smaller theatre ordinarily has better protection. One theatre manager gives as a reason for this the fact that the chief of a smaller or suburban house is in close contact with his projectionist and therefore on more friendly terms with him, and generally the latter will do his utmost to assure the house the best he can give.

4. The suburban house has the key to the parking problem, a bugaboo in the business life of any downtown film palace. This alone is responsible for a large part of the district theatre's steady business.

New Theatre Trend

So evident is the new trend in theatre attendance that several men, formerly prominent in the (Continued on Page 2)



GEORGE AND FLORENCE Australia's Leading Ballet Producers

REMODEL CALIFORNIA

The California Theatre here is to close down next week for complete remodeling. The work is expected to be completed early in May.

DAUGHTER INJURED

Leona Marie Oden, 6-year-old daughter of The Wonder Girl, playing the Million Dollar, fell and broke an arm last week.

NO U. THEATRE

Rumors that Universal is planning a theatre on the corner of Sixth and Western, just purchased by Carl Laemmle, were denied at the studios this week. U., which recently got rid of all its theatres, is not planning any new ones, it was stated. In addition to this strategic corner, said to have brought \$400,000, Laemmle owns the excellent theatre spot at the corner of Hollywood boulevard and Vine street, valuation of which is set at \$1,500,000.

LAUGHLIN WITH F. M.

Jack Laughlin has been engaged by Fanchon and Marco to train the all-male chorus for the "Good-fellows" idea. Laughlin formerly produced at the Cartbay Circle, also in Chicago for Public. He returned here a few weeks ago and Marco picked him up as soon as he found he was available.

Frank Sebastian is sporting a new 16-cylinder Cadillac.

Old Tales Rife

There are persistent reports to the effect that the coming election of a new board will see Louis B. Mayer, Joseph Schenck and W. R. Hearst installed as the triumvirate, with Nicholas Saxenck wielding presidential authority. Fox remaining chairman of the advisory board according to the terms of his contract. The extent of actual influence on such a board, if elected, requires little speculation.

When confronted with the rumor (Continued on Page 2)

MERGER TALES SAID ROUSING FIRE OF INDIES

The Fox settlement is regarded by independents to be an adroit but complete victory for Winnie Sheehan.

The appointment of William Fox to chairmanship of the advisory board for five years at a salary reputed to be half a million a year, they say, is nothing but a scheme to keep him out of independent production.

They charge also that while the Paramount-Warner Bros. merger is held up officially, in reality it is a fait accompli.

Persistent reports in inside circles give credence to the belief that independent producers, distributors and exhibitors are marshaling forces for an attack on both deals.

General Furor

The Fox settlement, far from resulting in a clearing atmosphere and a settling down to routine business, has resulted in a general disturbance in all ranks. Despite press reports from New York to the effect that the organization as a whole will remain unchanged, and the reported telephone message from Winfield Sheehan confirming it, it is the frank belief of all that an earthquake in personnel is in the cards and will break any hour.

At the outset of the recent squabble in high places William Fox is known to have sent out an appeal to everybody in Los Angeles and Hollywood to get connected with Fox activities for sympathetic support, with the result that as many as could straddle the fence, a few doughty souls taking definite sides either with Fox or Sheehan. Those who sponsored Fox claim to have no illusions as to their fate, and those who endeavored agilely to stay on the fence are now on the anxious seat, wondering if they are to be disciplined for not supporting Sheehan.

Picture Reviews - Previews - Sports

By A. H. FREDERICK

'LADIES OF LEISURE' COLUMBIA PICTURE

Miss Barbara Stanwyck makes her talking picture bow in "Ladies of Leisure" and shivers from emergence as a luscious prospect for steller honors. She's got everything necessary to build her up for a real box office magnet of large proportions, a work of appeal, ability that goes easily through the stunts of tense sentimentalism to garnering fullest returns from laugh-lines, a distinctive personality that distinctly wins over the fullest sympathy of the audience, and an It all her own that will hold her fans like glue. Give her suitable stories (and "Ladies of Leisure" is quite suitable) and she's due to become another Joan Crawford in carving out her own unique niche of popularity in film fandom.

Second only to the excellent debut of Miss Stanwyck is the direction of Frank Capra. He has carried through the story with true directorial mastery except for two phases. The first and least notable of the two is the overabundance of fearful sequences assigned to Miss Stanwyck. She cries well, and her appeal is increased by this which so few can do without losing ground. And there's one touch (a "Can You Get to the Touch" which is a masterpiece amidst the crying. But less of it would have made the remainder of the tearful sequences stand out far more effectively than they do now.

The one big flaw in an otherwise most excellent picture (one which should have consideration among the best of the current year) is its ending. The picture ends thus: Miss Stanwyck, believing the best interests of her sweetheart is in her giving him a divorce, leaves Havana with the purpose of jumping overboard as soon as the ship docks. The husband, who is at home sending her a wireless. We see her aboard ship, sailing down New York Bay. The radio operator ordering a steward to page the address. Then we see her stretch of footage showing nothing but the lapping waters of the bay, and this dissolves into the voice of the ever missing girl back to life, and then into a picture of him at her bedside, and the usual love cliché. Now, for mind is shocked by this seeming inconsistency. It seems, at first, impossible that the girl could have got aboard the boat, the mind running on with the idea that she has been rescued and is back on the way. Of course, by reasoning, one comes to the explanation that, instead of continuing her journey, the girl was carried back to a New York harbor, and that it is there that she is rescued. But, while the reasoning is being gone through, one loses the full flavor of approval that such a story wins, and instead of coming forth from the theatre with high praises for the story, audience, and production, one is apt to come forth debating the unsolved conclusion and to wonder why such an "impossible" finish was tacked on.

The story opens with Barbara Stanwyck a lady of leisure, wealthy, and in private life. It means that she and her roommate (Marie Prevost) are two New York women, who live by using their beauty as lure and their wits as capital, attending parties and allowing themselves to be spent upon them, but, presumably (it not being otherwise indicated) retaining "good girls."

Coming ashore from a boat, Beaumont Studios Scenery Drops, Curtains, Drapes RENTALS Los Angeles, Calif. 400 W. 96th St. WY. 5348

party which got rough, Barbara is sighted by a young artist, whose father is a railroad king. The artist, played by Ralph Graves, drives her back to New York "without," as she later tells her friend, "making a single pass at her." He is struck by her expression and his later tells her for a picture he is to call "Hope." The artist is engaged to be married, but delays the ceremony to through lack of interest in the whoopee existence which his wife-to-be likes.

There is a splendid situation worked up between the artist and his model, which has to be seen to be adequately appreciated. The climax is that he finally falls in love with her, who has loved him from the first moment.

So the boy decides they will be married. But Dad is obdurate. He has had the girl investigated and has found out that her past is far from impeccable. So he tells his son that if he weds the girl he (Dad) will never speak his son) again.

Then mother intervenes, pleading with the girl to give the boy up because such is best for his good. And the girl does, with the final climatical situation outlined above, and with the usual happy fadeout.

'EXHIBITORS' VIEWPOINT: This picture has an all-around A-1 cast, which should compensate to some extent for the average. One big pulling name in the lineup. And the picture is far better than the directorial situation. All things considered, it should do better than an average program picture, with those who see it liking it very much better than average.

'PRODUCERS' VIEWPOINT: Frank Capra brings one good picture, but it is not his directorial box, and this is one of the finest. "Flight," his last one before "Ladies of Leisure" outlined more in the way of movie-house popular appeal, including airplanes and a battle in the air, and the names of Lila Lee and Jack Holt. But, technically, the picture is not his. This one is superior and ranks Capra among the very able in his line.

The story of the picture is played "Ladies of the Evening," with adaptation well constructed, and dialogue excellent as delivered. For this the casting director must take a bow, for the delivery was a good part of the excellence of the talk.

'CASTING DIRECTORS' VIEWPOINT: Barbara Stanwyck is, as before remarked, a discovery that should rise and shine. Watch her.

Ralph Graves does very well with his artist role, which is somewhat foreign to his usual assignment. It is to be imagined one better fitted to the part, but both to looks and ability.

Lower Sherman has the role of a dissipate, which he builds into a fat one. His moments on the screen total to a hundred per cent of good entertainment, and were it not for the appeal of Barbara, he would certainly steal the picture. As a story line, it is many give him this rating.

Marie Prevost is another who comes off with a story line, and then during the running of this picture. She puts herself right at the top of the picture as a gold digger, with her work here, and she brings forth the laughs with an easy leggedness.

Nancy Grey, the mother, has one big scene, very well done, and George Fawcett contributes his usual aptness to the role of the father.

'YOUNG EAGLES' PARAMOUNT PICTURE

(Reviewed at Paramount Theatre) This picture has its moments, mainly contributed by the comedy work of Stuart Erwin. There is also some light flight stuff, but (begging the pardon of Mr. Howard Hughes) that's pretty much all. The picture is not a thriller, and it is not of it to bring a thrills. These are not super-shots.

By as much as some of the former ones she has handled. With her beauty and screen presence, plus the ability which she shows in the bit, she has all the appearance of a comer to be watched.

Gordon McMain is both forceful and appealing in his part.

'MONTANA MOON' M-G-M PICTURE

(Reviewed at Low's Theatre) "Montana Moon" is a New York dramatist's or a Hollywood secretary's idea of what to happen if Joan Crawford's whoopies were to come into contact with the riders of the purple sage. The cowboys are all stage cowboys, the situations are all mechanical and of the trite stuff which the state has since abandoned, and it is only in the lines that there is pioneering. For those who do not doubt a man who is intended to be conveyed in many of them, it is the rough stuff just put out in the talkies. One would wonder just how these lines are to be reconciled with the Hays idealism program announced last week. They plain raw.

And yet, despite the entire unconvincingness of the picture, having accepted it, there is very good entertainment. Miss Crawford does not have such dramatic opportunities as in her whoopies due of recent date, but she is good. And Cliff Edwards, otherwise known as "Ukulele Ike," does a real hero's job at supplying the comedy punch. Miss Crawford in this picture must honors with it would have been a very affair.

Everything moves according to the best stage traditions of the wild and woolly west. The cowboys have all the traditional open hearts and do their men-emancipate stuff in every shot. And, as must be the case on the stage, against this background of honest hearts moves the debauched cast of its twisted and dark with its gin fizzes. So, of course, the manly whoopie smacks the effect of its twisted and dark with its gin fizzes. So, of course, the manly whoopie smacks the effect of its twisted and dark with its gin fizzes.

So they go to Paris and a party of welcome is thrown by a party. But she gives German passwords to the prisoner and helps him to escape. The plan which is waiting for Buddy. The girl flies with the German to the German.

So Buddy moves around, and then there is flashed word of a big German advance, with the aforesaid German prisoner leading it. Buddy is in the American flight squadron, cuts off the leader from the rest of the German fliers and they two have a duel. The German is victorious but lands to the rest of the German fliers.

Then the war ends, with Buddy just at the top of the picture as a gold digger, with her work here, and she brings forth the laughs with an easy leggedness.

Nancy Grey, the mother, has one big scene, very well done, and George Fawcett contributes his usual aptness to the role of the father.

'EXHIBITORS' VIEWPOINT: An average picture, but one with special appeal for kids, due to the precedent of "Young Eagles" and the war shots.

'PRODUCERS' VIEWPOINT: But, cutting added to the inept scenario makes this one not so good.

William Wellman did the direction, but it is not up to the level of his former efforts. It is smooth, but fails to be climatic. This fault being largely traceable to the adaptation. Latter was by Gordon Jones and William Slavens McNutt.

'CASTING DIRECTORS' VIEWPOINT: Charles "Buddy" Rogers in looks like a western actor's uniform, and that's something for his class of fans.

Joan Arthur has her usual allure, and ability to the extent of her part. But it does not de-

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married. He is given a grand welcome by the father, but the rest of the guests consider him a curiosity to be made fun of. And Joan, back with the old gang, falls back into their habits of petting, kissing, and other little incidents of the gay life. So when one of the boys kisses Joan, the honest cowboy smacks him in the mouth. For which Joan orders hubby to leave. And he does so, even though she runs after him and says she's sorry.

So the wife gets on the train with the whoopee crowd, but hubby and the cowboy, in a hold-up and he kidnaps her back, and the couple ride off happily at the head of the cowboy cavalcade, singing "Montana Trail."

'EXHIBITORS' VIEWPOINT: Joan Crawford is box office most places, and where such is the case she's real box office. Add that to the fact that it's a western, and a very amusing and frothy one, and the picture should go excellently. A good booking.

'PRODUCERS' VIEWPOINT: Practically all the big laughs in this picture are because of a smutty angle. Among the public goes to it. Which raises the question of whether they shall be given what they want, or what the producers want them to have.

Malcolm St. Clair didn't overlook any best in developing the comedy angles of "Montana Moon." The plot is so obvious from beginning to end that there was no real suspense possible. What suspense was possible, St. Clair got splendidly. An excellent job to his credit.

Joe Farnham wrote the dialogue, and it is as funny as it is in the comedy that Barbara shines, the dramatic dialogue being just around average. But she does a wise thing in putting their ace laugh-getter on this picture. If anyone had tried to make the drama predominate, it would have been a very affair.

The screen play was by Sylvia Thibault and Frank Bruce.

There is some very good music in the play, the outstanding being the trail song of the cow-punchers, real get-across stuff as handled by the male chorus charged with it. Delivery of the "Montana Moon" number that has the elements for popularity. The musical contributions of Arthur Fredrick, Roy Turk and Cliff Gray.

'CASTING DIRECTORS' VIEWPOINT: Joan Crawford is always good, but the Montana role doesn't equal her work in her two previous pictures. She rather more belongs in the midst of (Continued on Page 11)

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NICKEL RAI... INTERESTS

PROTECTION NEEDED TO TAP BIG ORIGINAL STORY FIELDS

Hollywood is rapidly nearing exhaustion of the good stories available, and a wise industry would just about now be looking ahead.

There is still the tradition that the best possible screen material is the New York stage plays, and even some of a long ago vintage are being resurrected for the talkies. But very few of these plays are the highest type screen product, as shown by those which have been made. True, the studios get some ready-made dialogue interpolations, and also a basic plot, which either may or may not be used—generally the latter. But stage playwrights work with the idea of a limited set, a limited cast and limitations of time. Only the kind of the Hollywood scenarists have made the translated stage plays as good as they have been.

Available novels are also at the present time probably more used up, or in the process of becoming so, than at any former time, and to the first panicky rush for material when the talkies came in.

Hollywood has never tapped the source of its best material, and that is the original material. And that is what the industry had better begin to plan right now if it is not to reach story exhaustion.

The film industry has got the reputation of being, by the large, engaged on a wholesale scale in piracy and situation "lifting." Whether true or not makes no difference, that is the reputation. And it has transcended the bounds of Hollywood into a tradition known nationally. Literary creators in the Middle West and in the East have heard it, and the pool of possible good stories from these localities, as well as in the West, remain untapped.

The picture industry, now engaged in devising means for its own better regulation, should establish some system whereby any possibility of story "pirating" would become impossible. And the news should be broadcast to the four corners of the nation. It wouldn't be hard to do, and picture industry would be better off.

JOINS MURDOCK'S ACT

Marilen Kay, who was with the Harry Gerard act for many seasons, has joined the Teck Murdock act on R-K-O time and will finish out the season. The act is booked until the end of November.

GETS M-G-M- CONTRACT

Lucille Powers has signed a five-year contract with M-G-M. Her first role will be as singing woman in "Billy the Kid."

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HARVEY

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Week of April 17th

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News Notes of Dance Studios

Edwin Lemare, well known in London composing circles and a well known dancer in San Francisco, has been called in conference with Lord Murray, L. A. New York dance director, and G. V. Rosi, and has been commissioned to start work at once on a musical score for the film "The Girl Who Came to Stay" by Lord Murray. As previously announced, Lemare replaced Umberto Sissardi, who was called East.

Complete units comprising both tap and ballroom dancers were placed at the Metropolitan and Tec-Art Studios during the past week by the Willis-Cunningham Studios of Stage Dancing in Hollywood. Willis specializes in creating original numbers for motion pictures and units for both motion pictures and the stage, enabling the producers and directors to stage their shows with very little change.

Tut Mace has just started at once on a musical score for dancing under the direction of Bud Murray, at the latter's school.

'CODE' SET FOR OPENING AT GEARY

"The Criminal Code" is to open at the Geary Theatre, San Francisco, on April 20, for an engagement of four weeks, after which it will open at the Belasco, L. A. for a six weeks' run. There will be a two-day try-out at Santa Barbara immediately prior to the S. F. opening.

In the cast are: Arthur Byron, Kathryn Keyes, Leo Curyley, Thomas Findley, Harold Kingsford, Boris Karloff, William Franklin, James Dwyer, Walter Nelson and Rosetta Morris, under the direction of Walter Collier, the original stage manager of the New York show.

The students program is being built in Los Angeles.

MAGICIAN RETURNS

Chas J. Carter, American magician, returned to Los Angeles last Saturday after a world tour. His last stand was in Germany. He is now in San Francisco, expecting to return here by the end of the month.

ROBBINS KEY PERITS

The local staff of the Robbins music publishers' office features the work of Helen Ziebart as a pianist and singer, and she also performs the office of arranger for the firm's number. Support her is Jeanne Keller, a pianist and singer who has earned the distinction of being as expert on the keys of the typewriter as on the piano, she having won a medal in San Francisco as a speed champion.

GETS BENEFIT

Ruth Wilde, 7 year old daughter of the late Ted Wilde, former director for Harold Lloyd, has been named the beneficiary of a \$50,000 trust fund created from her father's estate. Her mother, Phyllis Andrews, is to retain the screen and has been appointed administratrix of the fund.

DEVELOPERS OF THEATRE EXECS

The plan for a nickel-top admission theatre, using radio entertainment exclusively, announced for the first time in last week's issue of Inside Facts, has awakened various degrees of interest and opposing opinions among radio and theatrical interests.

Briefly the plan was to open up dance theatres in the downtown districts, install radio sets and allow the public to come and go at will during the day or night at a charge of 5 cents per person, thus providing convenient rest places for shoppers and tourists, a comfortable place which sport fans might listen to sporting events, and a place where poorer people might get entertainment at a nominal charge.

Broadcast executives greeted the idea with mixed feelings. The consensus of opinion set forth that they would like to see it put into operation as an experiment. It is impossible to say in advance what objections there might be to having their program material put to scornful use by an outside party and their attitude toward the plan would depend upon its popularity.

"It is true that our programs are turned loose upon the air for the free use of the public, but there lies the point—it is for free use, and if it is to be turned into profitable use by other parties and outside the different principles are involved," states the manager of a major station in Los Angeles.

"The operator would be entirely at the mercy of various interests," claims another executive. "He can use as much music as he likes for one thing, and if he tried to get out of that by claiming he was using it for another, such as entertainment, his receiving equipment could be taken away from him, no matter how much he had paid for it."

"It is not generally known, but tubes and loudspeakers are not so easily replaced as the public does not buy the right permission to use it for experimental purposes," says another executive. "He thinks he buys a radio set but about all he actually owns is the right to use it for one thing. If he is for anything but the purpose for which it is licensed the owner of the station can revoke it."

Radio advertising men also have conflicting ideas as to the value of such an audience to their spots. One claims the place would turn out to be nothing but a cheap pot house, and the bum elements attracted would have no buying power. Another believes that such a place would prove an attractive harbor for tired shoppers and that advertisers would be glad of the opportunity of reaching buyers who were actually in the buying field. One claims that large audiences are what broadcasters want and that they are not particularly concerned with the manner in which they are attracted, while still another believes that the audience so attracted would be only a drop in the bucket, compared with the sum total reached daily by all stations in a given territory.

"The cheap price charged would not be undesirable, but the people desired as audience by advertising sponsors," claims a local commercial manager. "And for one who would hardly add an asset to my station the flotsam and jetsam that would drift in and out of such places."

All seem to be agreed that the operator would find himself headed off by a great deal of trouble with the music publishers, the radio trust which controls equipment and most of the network, and other broadcast stations which might feel they were not getting equitable representation in his reception, and perhaps with some of the public who might object to some of the elements they would undoubtedly find using such places to sleep in. Against that the possibility of his making any money at the price would be a strong gamble.

"However," comments one broad-

STAGE PEOPLE FAIL TO GET CHIRP IN ACADEMY AWARDS

The awards made annually by the Academy of Motion Picture Arts and Sciences were announced at a dinner last week, and the New York stage actors who are always so wonderful about it were all about. For it was a clean sweep for the picture people.

In the three classifications most-

ly in discussion, Warner Baxter was given the highest honor for work by an actor. Mary Pickford was given the highest award for work by an actress, and Frank Lloyd got the first honors for work by a director.

Which makes the New York stage people what the New York contingent are asking.

The award which seems to be mostly for critics, that of Best Actor, Mary Pickford. The Warner Baxter honor seems to have got by practically unchallenged, with all agreeing that his "Coco Kid" was a classic, and that to Frank Lloyd is only arousing objections here and there. But the New Yorkers won't agree by any manner of means that Mary Pickford's "Coco Kid" was greater than some half dozen turned in by ladies from Gotham.

A statement of the Academy on the awards was as follows:

"Awards of merit for outstanding individual achievements in motion pictures were presented by the Academy of Motion Picture Arts and Sciences at a banquet April 3. The ceremony, which was an annual event, was attended by over 300 Academy members and guests. It was held at the Ambassador Hotel.

"Gold statuette trophies were presented to the winners by the president of the Academy. The awards were based on feature pictures released during the year ending July 31, 1929.

"The Academy awards were as follows:

"Actor: Warner Baxter for his distinctive performance in the pioneer outdoor western talking picture, "In Old Arizona," produced by Fox Film Corporation.

"Actress: To Mary Pickford for her distinctive performance in the exceptional talking motion picture, "Coco Kid," a United Artists production.

"Director: To Frank Lloyd for his distinctive achievements in directing the exceptional pictures, "Warrior River," "The Divine Lady" and "Drag."

"Art Director: To Cedric Gibbons for his distinctive achievements in the art direction of "The Bridge of San Luis Rey" and other pictures produced by Metro-Goldwyn-Mayer Corporation.

"Cinematography: To Clyde De Vinna for his distinctive achievements in photographing the unique motion picture, "White Shadows in the South Seas," produced by the Metro-Goldwyn-Mayer Corporation.

"Writing: To Hans Kraly, for his distinctive achievement in writing the artistic motion picture, "The Patriot," produced by Paramount Famous Lasky Corporation.

(Continued on Page 11)

NEW SHOW AT EGAN AS 'SLAPSTICK' FADES

A Cornish and Brown production of "Four Crvins' Out Loud," legitimate comedy, is booked to open at the Egan April 14 for an indefinite run. The opus has had try-outs and is reported to be all right.

"Slapstick," the Ray Carille play slated to open at the Egan on various dates recently, has been delayed for various casting difficulties, has done a fadeout so far as the Egan is concerned. No announcement is forthcoming as to when or where it may see the light.

POMEROY ASSIGNED

Roy J. Pomeroy has been assigned to direct Earl Derr Biggers' famous war and spy story, "Inside the Lines," as his first picture for R-K-O. Betty Compson will play the feminine lead, and the advertising work is scheduled to start within ten days.

caster, "there is merit in the idea of a radio broadcasting station. A given station might open up such a place as a part of its own activity and control it in such a way as to avoid a lot of grief, and render a service to the public and do itself and sponsors a lot of good. It is not impossible that the radio may be taken up from that angle."

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HOLLYWOOD, CALIFORNIA

CHATTER NEWS

Program Reviews Of Air Offerings

ADOHR'S PROGRAM NOVEL DEPARTURE

One of the most significant, ambitious steps in western broadcasting is now in production in Los Angeles, to have its first release over station KFI on April 22 and to be presented each Tuesday night thereafter for the period of a year.

This program series, sponsored by the Adohr Company, will for the first time present complete, intelligible productions of grand opera and comic opera, unabridged, specially adapted for radio and delivered by brilliant, specially trained and seasoned radio artists.

To the radio public it will be a relief to have such a series interpreted to them by such favorites as Virginia Flohri and Robert Hurd, equipped by a foundation of legitimate training and polished by the experience of the stage. For whose classic concerts the opera house only whetted the appetites of music lovers for the feast now in preparation. While the ranking stars of stage opera have their own following, their technique does not favor the microphone and the Adlon's radio program, it is doubtful, unless the largest consistent audience ever attracted to radio programs in this part of the country.

Alternating with the grand and comic opera will be elaborate presentations of national music and musical kaleidoscopes, the whole supported by augmented orchestral and vocal ensembles, which also are prime favorites with listeners.

These programs are to be exploited in the same manner as stage productions, by 24-sheet billboards and newspaper displays, featuring the artists as radio talent has never been featured before.

General director of the presentations will be Harry Earnshaw, with Pryor Moore directing the orchestra, Robert Hurd the solo voices and Paul Taylor the vocal ensembles. Carl Haverlin, nationally famous announcer, will pilot the programs before the microphones and make everything clear.

While no figures have been made available, it can be estimated that the total cost of these two-hour programs will run very close to three thousand dollars each, making it, without doubt, the most progressive and ambitious local broadcasting effort ever projected.

The first opera, which will be presented April 22, will be "Traviata," featuring these favorites: Virginia Flohri and Robert Hurd, supported by Everett Stidham and Harold Spaulding. On the following Tuesday "The Mikado" will be offered, featuring Eva Olivotti and James Burroughs. The next Tuesday will feature the national music of France, including the very latest product of the French mod-

(Continued on Page 9)

Over the Air From KYA
SAN FRANCISCO
Comes the Voice of

Greta Gahler

ALWAYS ANXIOUS TO PLEASE
George Nickson
TENOR SOLOIST

TENOR SOLOIST
KYA - SAN FRANCISCO

WILLIAMSON
MASTER OF CEREMONIES
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KYA SAN FRANCISCO

**RADIO'S
PERSONALITY GIRL**

JEANE COWAN
Daily At
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COMEDY HARMONY
Per. Address: **INSIDE FACTS**
SAN FRANCISCO

NORTHWEST SYSTEM GETS NEW STATIONS

SEATTLE, April 10.—Signaling what is generally believed to be the launching of an expansion program that will eventually build the network into one of extensive proportions, the Northwest Broadcasting System, through Thomas B. Smith, general manager, and Alvin Pierce, vice-president, this week announced the addition of two new stations to the network. The newcomers are KVOZ, Bellingham, Washington, operating on a frequency of 1200 kilocycles, and KJFI, Astoria, Oregon, 1370 kilocycles.

The Northwest Broadcasting System is the offspring of the defunct American Broadcasting Company. When the ABC crash came last summer, Pierce and his associates purchased KJFI, Seattle; KEX, Portland, and KGA, Spokane, together with KYA, San Francisco. From this was formed the Northwest chain, with the operation of KYA left to its own independence. Whether or not additional stations in this territory are to be added within the immediate future, Manager Smith is not ready to say. That his concern contemplates further expansion he was certain, but denied that the new stations were being given serious consideration at this time.

The Northwest Broadcasting System sends out from four to six hours of programs daily to its stations, the programs emanating from the key station, KJR, here.

SEATTLE'S ORPHEUM MAKES NEW RECORD

SEATTLE, April 10.—Week-end attendance records at the R-K-O Orpheum Theatre have been set this week with the current program that includes "Second Wife" on the screen, and a feature show headed by Nan Halperin and Burns and Allen.

James A. Carrier, divisional manager for the local R-K-O district, launched a heavy exploitation campaign for the bill which introduced to patrons the summer price schedule. The ads were large and frequent, starting with a beautiful teaser campaign in advance of the opening. Although the price cut only amounts to only a dime, it is an established fact that the most dime conscious town on the coast, and the cut brought the natives out in multitudes. The new prices were emblazoned in the lobby in hefty type.

Nineteen thousand seven hundred passed through the doors of the Orpheum on Saturday and Sunday, even eclipsing the colossal crowds checked in by "Rio Rita" when it played the local Orpheum. This week the big auditorium filled to capacity since after the opening of the doors. The lines on the sidewalk commenced to form early in the day and at 10:30 at night, both Saturday and Sunday, there still wasn't a seat to be found in the theatre.

PULLS NOVEL DISPLAY

SAN FRANCISCO, April 10.—Cliff Work spared no efforts on a lobby display for the wild animal film, "Ingagi," current at the Orpheum, which Work manages. From a museum in Oakland Work secured a dozen different jungle animals and planted them in the Orpheum lobby in a jungle setting. The novel display has drawn plenty of crowds to the theatre, which is doing the city's biggest picture house business on this attraction.

— RADIO ARTISTS —

Here's a New Tune For You!
"AM I THE ONLY ONE FOR YOU"

A Tunesful Fox-Trot Song
Adv. Song Copies Free
Stamps Appreciated

MANOIS MUSIC PUB.
1619 J. St., San Diego, Calif.

San Francisco Radio Notes

SAN FRANCISCO, April 10.—On this week's Blue Monday Jambores KFI, Inc. instituted what is to develop into an occasional feature—a new faces hour. The first half of the two-hour program which goes over the Don Lee-Columbia chain was devoted exclusively to artists other than the regulars, and proved a means of bringing to light a number of capable and potential ether stars.

At the first hour that it is considerably overshadowed by the regular staff's half of the program which is handled by the regulars. With Chief Jambaratore Harrison Hollaway confined to his home with a cold, Walter Butler, Jr., was given his first opportunity to pilot a feature program and handled the job nicely. Monroe Upton announced the second hour.

They all make mistakes once in awhile as witnesses recent announcements that came over KPO: "You will now hear from our little star, a harlequin named 'Kiss Me With Your Eyes'."

Yvonne Peterson, KYA staff artist, is vacationing for a few weeks.

Coming from the Northwest where he was connected with some of the principal stations, Bob Nichols has been promoted to take up his duties as an announcer. Bob's initial introduction to KFI's listeners on Monday night's Jambores called for the newcomer to speak in three languages. He'll be great at that. From the Northwest he is a man that Frank gets tired of taking part of a half dozen characters speaking as many dialects.

Gypsy and Marta have left KPRC after some time spent as a harmony team.

Scotty Mortland, KPO's columnist, has been named as an author in a 100-page book Scotty has assembled about a hundred and forty of his columns. The book is written by himself and read over KPO by his Fire-side, Back Home and other programs.

Sam Hayes, announcer, has joined KTAH, acting as chief of the Poem Pictures and other hours.

When Paul Whittman broadcast from KPRC last week he rearranged the studio as an author. He did such a good job of it that the station is keeping it just the way the big Old Time and Rhapsody in the man left it.

George Held has been appointed announcer and vocal soloist over KPO. He is a former vaude and musical comedy man.

Maurice Gunsby was heard in his first broadcast over a local station in some time when he stepped up to the KPO mike the other night and warbled a few tunes. He has been East for some time and only recently returned.

Al and Cal Pearce, KPRC's troubadours, have selected Fred Astaire and Vallee as their secretary and piano accompanist.

Those pioneer blackface comedians of radio, Lem and Lefe, are still at it after seven years of continuous work. They're on KPRC now. All rights in the character of Tommy Monroe is Lem and Arnold Maguire is Lefe. The pair start some mighty clever dialogue in their offering.

Charles Lipson was here for three weeks of broadcasting from KPRC, after which he again returns to the Los Angeles Don Lee station, KJFI.

WEST WITH MILLER, INC.

A. West, of the California Theatre, Los Angeles, has joined the Enterprises, Inc., as vice president, and starts out this week on a tour of the houses of this circuit, and as far north as Seattle.

COHEN PINCH HITS

SAN DIEGO, April 10.—During the absence of Mike Newman, resident manager of the Sorrells Theatre here, Sam Cohen, his assistant, is taking over the duties of manager.

TWO STATIONS WORKING TOGETHER

SEATTLE, April 10.—The physical consolidation of radio stations KOL and KVI, the former purchased recently from Louis Wachs, Inc., of Spokane, its owners, by the Doernbecher interests, and KVI, took place on Tuesday evening of this week when KVI bowed out of the local radio picture.

At the time, both stations were both on the air during the day Tuesday until 5:30 in the afternoon. At that time, official dedicatory ceremonies took place, with city and state officials, including Mayor Roy D. Edwards and Governor Roland H. Hartley, and civic leaders taking part.

At the completion of the rituals, Paul Whitman and his band took the microphones for their "Old Gold" hour. The Columbia network program, which is directed to the key Columbia station in New York from where it was re-broadcast to the network of 38 stations, was picked up here by KOL and in Tacoma by KVI, where this station will now have a full-time broadcast.

Following the Whitman hour, chain and studio programs were deferred until 11 at which time the combined studio staffs of KOL and KVI went into an endurance broadcast that ran continued for two hours. The fresh talent recruited from theatres around town augmented the studio staff, which interspersed with the recordings, kept up until the following day's schedule went into effect.

Through the purchase of KOL, the owners of KFI, holders of the Columbia Broadcasting Company license here, acquiring a third, and a clear wave channel, which they didn't have on KVI.

REAL SONG SHEETS FADE AFTER TRYOUT

SEATTLE, April 10.—Bootleg song sheets made their appearance on local streets last Saturday evening, with but two general interest papers on a single spot.

The gag evidently failed to click, as the boys didn't get much of a response here, acquiring a third, and a clear wave channel, which they didn't have on KVI.

After the one night stand and have yet to return.

Local music sheet stores and representatives of the Society of Composers and Publishers here, however, have a trouble over the bootleg copies and were overjoyed at the complete flop of the sudden interest in the hasty exit of the illicit sheets.

RETURNS TO CAFE

SAN FRANCISCO, April 10.—With a ten-week engagement for Fox West Coast at their El Capitan here to his credit, Jimmie Barr has returned to the Silver Slipper Cafe where Ed Spohn and Norm Gaviati are again featuring him as master of ceremonies. Barr is working with Joe W. Moore, a floor show composed of Jean Grainger and Ann and Ehonor.

WILSON TO PRODUCE

Ben Wilson is preparing to produce a series of 10 western pictures from stories by W. L. Tuttle. All rights in the character of the foreign, have been purchased and production will start within 10 days. Wilson's career has been interrupted from a two-year trip around the world, will share the lead with Tom Tyler.

"JUNE MOON" NEXT

Fay Marbe's one girl revue, which opens a one week stand at the Belasco April 13 will be followed April 21 by "June Moon." In the cast will be: James Spotswood, Edith Van Cleve, Moore, Nancy Dwyer, Murray Smith, Ruth Abbott, John Daly Murphy, Cyrena Smith, Rose Harte, Frederick Irving Lewis. It is a George Holland production and a comedy of Tin Pan Alley.

NEW PUBLICITY AIDE

Bob Tasker, novelist, has been added to the publicity staff of Fanchon and Marco. His chief duty will be to handle trade papers.

Operation Is End of Search To Fill Part

A certain studio had a sequence crossed-out boy. They searched the town over for such with sufficient experience, but without result. At length an assistant prop man remembered he had worked with such a lad on an independent production about a year previously. Luckily he recalled the name.

The boy was located, his mother answering the phone. "My Gwlad!" she exclaimed when told what was wanted. "I had him operated on and his eyes straightened last week."

The sequence was changed.

CLUB BOOKING GETS PICKUP IN SEATTLE

SEATTLE, April 10.—Confirming the long interest in Seattle, Alfred G. Keighley, of the firm of Keighley and Roscoe, local Fanchon and Marco representatives, reports plenty of club booking activity in this territory.

Among the big lines lined up for the coming season by the Keighley-Roscoe office are the Apple Blossom Festival in Wenatchee, Wash., on May 9 and 10. A pretentious show, including a 24-girl revue, singers, dancers and specialty artists, will be staged for this event. The girls are being prepared in special routines by Madge Rush, danseuse, affiliated with Keighley and Miss Roscoe. Twenty-seven girls will be used for the 125th Anniversary Celebration of the Lewis and Clark Expedition to be celebrated as the Vancouver (B. C.) exhibition, for which the local office will supply the entire show. Miss Rush, ready has her girls in rehearsal for both these big shows.

Keighley also will book the entertainment for the Montana State Fair, August 18 to 23, at Helena. Local club spots are quiet now, reports Keighley, although plenty of small spots keeps the office humming, with the big affairs on the horizon promising a banner season.

"SHOW BOAT" SPOT

The "Show Boat" spot, CBS release from New York, which has been kicked around the week end here, from Monday to Friday, now has been given a Saturday night spot and is reported set for a while, to be released here over KHJ, 6 to 7 p. m.

TRYON RECOVERING

Glenn Tryon is recovering from his recent illness which necessitated a sojourn in the hospital. The Universal star is expected to return to the studio shortly to begin rehearsal for his next production, which will be "The Command to Love."

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ROWING YACHTS WILL DESCRIBE CLASSIC

SEATTLE, April 10.—KJR's announcers, describing a regatta (a Friday) race classic on Lake Washington between oarsmen from the University of Washington and the University of California, will include some of the best crew talent in the Northwest.

The crew race is being broadcast by KJR in cooperation with the Seattle Daily Times. The air version of the aquatic event is scheduled to begin at 3 o'clock in the afternoon.

Among those telling listeners of the racing will be Frank Blenheim, son of Col. C. B. Blenheim, publisher of The Times. Frank is a former coxswain at the University of Washington and was coxswain for two years when the Husky varsity competed at Pongkelesque. Another who will be among the winners will be Thomas Freear, a former coxswain at the University of Washington, who handled an oar at King's College School, Cambridge, England, with the Anglian Boat Club, London, and later with the Portland Boat Club.

Statistics of the regatta along the shore will be kept Stuart, event announcer of the Northwest, and "College" sports have been heard on many sport programs.

ADOLPH'S PROGRAM WILL ADD ANGLE

(Continued from Page 8)
erns, as well as classics, and the Tuesday seas the presentation of a musical. The program will feature the music of all nations by orchestra and voices. Then comes opera again, starring Alice Corbett in "Carmen" and so on through the cycle every four weeks during the year.

Dialogue as well as the singing parts will be presented, with the thing done in English and, in the event, the entire production runs over the allotted time of two hours, there is to be no abbreviation.

This enterprise is hailed by musical critics as one of the highest entertainment value but as of great public benefit, educationally and musically.

PARA SIGNS SHILLING

Marion Shilling, who is now playing opposite William Powell in his new production, "Facing the Law," was this week placed under long-term contract as a featured player by Paramount—Famous-Lasky.

SELECT GILBERT'S NEXT

John Gilbert's next picture for M-G-M is to be "Way For a Sailor," by the Northwest author A. R. Wetjan, which enjoyed box office a year ago. Laurence Stallars is joining the dialogue and Sam Wood will direct.

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Salt Lake City, Utah

— Legitimate Theatre Reviews —

"JUNE MOON" GEARY THEATRE SAN FRANCISCO

(Reviewed April 2)

A most of "June Moon" has a laugh minute. It has all of Ring Lardner's and George S. Kaufman's scintillating wit to make it a brilliant light comedy production and in spots those two geniuses have dishied out a fast moving, enjoyable piece of work. The first act is by far the best, being little less than a masterpiece of its kind. It fairly purrs along, keeping the full house in a constant state of good humor—not just belly-laughs, mind you, but just good, plain giggles that mount up until at the end there's a landslide of humor. To any one who is help to show business the comedy is even more enjoyable and plentiful—eggs about the Friers Club, about stealing numbers, about music publishing, and the theatre in general.

The story, fluffy thing that it is, is concerned mainly with a hick from the sticks, Cleve Moore, cracking into the song writing racket. He comes to New York, gets tied in with James Spottswood, a writer who has done his hit with his time and together they start work on a tune. Moore has met Nancy Dover on the train en route to New York and she becomes his girl friend; that is, until Ruth Abbott annexes him, and Moore and Spottswood pound out a hit tune, "June Moon," sell it and collect advance royalties which Miss Abbott prepares to spend and spend with a vengeance. But Spottswood gets wise to the deal, and Van Cleve, calls her on it, breaks up Moore's romance with Miss Abbott and then Murray Smith reunites the original pair of lovers. The story is intended merely as a skeleton upon which to hang the laughs and, as such, it answers the purpose.

As Spottswood's wife, and a nighty tired one at that, writing the show. She has a great sense of comedy value in her work; even when she is called upon to do one of those dramatic confessional scenes she proves entirely adequate there, too. Her one fault is that the occasionally drops her voice into a low register difficult to hear. James Spottswood as the lachrymose original pair gives a true characterization replete with authentic mannerisms and expressions. A pleasant voice aided him greatly.

Cleve Moore had a mighty sweet role of that the hick songsmith, which he carried in great style. He had some laugh lines that were pips and awkward mannerisms that he carried out to T. As the song star who had been in the racket too long to be pleasant, Murray Smith and another great part. Some of the best laugh lines of the show were his and he put

them over like a million, in addition to playing plenty of piano when the occasion demanded.

Ruth Abbott, in the gold digger's role, displayed a determinate and a nice impression. Nancy Dover had little to do but look pleasant and demure, and this she did adequately. Harry and Joseph Holicky completed the cast.

Opening act was the best of the three, the second one sagging considerably and the last act showing signs of life but falling down considerably at the disappointing end. Music and lyrics were by Ring Lardner; the show was staged by George S. Kaufman; setting was by W. Oden Walder. George G. Holland is local producer, by arrangement with Sam E. Hart.

Entrée act was presented by Ray Valiga and his Orchestra, offering excerpts from "Desert Song," "Serenade," "June Moon" and "Serenade."

Back.

"LET US BE GAY" ALCAZAR THEATRE

(Reviewed April 1)

Violet Heming, supported by an able cast, brings a most delightful comedy, "Let Us Be Gay," to the Alcazar Theatre.

In the prologue, Miss Heming, who has been one of those loyal, old-fashioned girls that you read about in books, discovers she has been disillusioned by her handsome husband (Niles Welch), and after a tearful argument on both sides they agree to disagree and settle their troubles in the divorce court.

Next we find both of these estranged lovers at the home of one of those eccentric dowagers (Grace Hampton), who uses hells and damns, black cigars, and bullies her guests, but who at the same time wins over her audience by being a surprisingly lovable creature, in spite of her eccentricities. Unknown to Miss Heming, her ex is already a guest at the home and is making quite ardent love to Virginia Vail, who is engaged to Anderson Lawler. Welch meets the former spouse, and is required to keep the relationship secret.

Miss Heming has changed greatly in three years, acquiring a most vivacious and alluring personality, and Welch as well as all the other male guests, including Raymond Lawrence, who gave an outstanding performance of a "tall lough-legged Englishman," and Bram

Nossen, who had been previously acquired by Elaine Baker, who nicely enacted the role of society snob, fall in love with her. The first and second acts are exceptionally strong and peppy, giving Miss Heming many opportunities to display her splendid artistry as a comedienne, and the snubs of the jealous Elaine Baker are delightfully well executed.

In the first scene of the second act Miss Vail, the madcap granddaughter of Miss Ham-

pton, becomes intoxicated and creates a most embarrassing situation by informing the crowd of her love for Welch. Later on, she makes matters worse by accusing Miss Heming and Welch of an illicit affair.

In the last act everything is straightened out to the satisfaction of everyone, and the estranged couple decide to make another attempt at marriage, leaving the audience feel that this re-marriage would be most successful.

Mayer Corporation for "The Crowd."

Special first award to Warner Brothers for producing "The Jazz Singer," the pioneer outstanding talking picture, which has revolutionized the industry.

Special first award to Charles Chaplin for writing, acting, directing and producing "The Circus."

(Continued from Page 5)

"Production: To the Metro-Goldwyn-Mayer Corporation for the distinctive achievements in producing the outstanding picture, "The Broadway Melody."

"Characterized as the motion picture industry's own judgment of its best work, the Academy Entree act conferred after a study of the feature pictures released during the year between August 1, 1929, and July 31, 1929, nomination by Academy members and vote of a board of judges composed of leading members of the creative branches of motion picture production."

In formally conferring the awards William C. De Mille president of the Academy stated: "The Academy of Motion Pictures and the branches of the Academy judged each achievement with special reference to its value to the motion picture industry, and the arts and sciences on which the industry exists. Each achievement was judged on all its merits, combined rather than on any single point of excellence."

The previous year awards were as follows:

Emil Jennings, first award for his performance in "The Way of All Flesh" and "The Last Command." Honorable mention to Gloria Swanson for her performance in "The Noose" and "The Patent Leather Kid."

Janet Gaynor, first award for her performance in "Seventh Heaven," "Sunrise" and "The Street Angel." Honorable mention to Gloria Swanson for her performance in "Sadie Thompson," and to Louise Dresser for her performance in "The Sign of the Cross."

Frank Borzage, first award for directing dramatic picture, "Seven Years Bad Luck." Honorable mention to Herbert Brenson for directing "Sorrell and Son," and to Victor J. Sator for directing "The Crowd."

Lewis Milestone, first award for directing comedy picture, "Two Arabian Knights." Honorable mention to Ted Wilde for directing "Speedy."

Ben Hecht, first award for writing the original story, "Under the Big Top." Honorable mention to Leo Boro for writing "The Last Command."

Benjamin Glazer, first award for adaptation of "Seven Years Bad Luck." Honorable mention to Alfred Cohn for adapting "The Jazz Singer."

George Marion, Jr., and Gerald Duffy, first award for adapting "Glorious Betsy."

Joseph Farnham, first award for title writing. Honorable mention to George Marion, Jr., and Gerald Duffy.

Charles Rosher and Karl Struss, first awards for cinematography of "Sunrise." Honorable mention to George Barnes for cinematography of "Sadie Thompson," "The Devil Dancer" and "Marie Flame."

William C. Menzies, first award for art direction of "The Tempest" and "The Dove." Honorable mention to Rochus Giliese for "Sunrise" and to Harry Oliver for "Seventh Heaven."

Rev. Pomero, first award for engineering effects in "Wings." Honorable mention to John Slaughter and Ralph Hammers.

Paramount-Famous-Lasky Corporation, first award for the production of the most outstanding picture, "Wings." Honorable mention to the Fox Company for "Seventh Heaven," and to the Caddo Company for "The Rocket."

Paramount-Famous-Lasky Corporation, first award for production of the most unique and artistic picture, "Sunrise." Honorable mention to Paramount-Famous-Lasky Corporation for "Chang," and to Metro-Goldwyn-

Mayer Corporation for "The Crowd."

Special first award to Warner Brothers for producing "The Jazz Singer," the pioneer outstanding talking picture, which has revolutionized the industry.

Special first award to Charles Chaplin for writing, acting, directing and producing "The Circus."

(Continued from Page 4)

whoopie than out mooning on the prairies.

John Mack Brown plays the cowboy in the approved Dustin Farnum manner, Southern accent, slow speech, and intent gaze. And he's the best of the talkie artists who thus far have essayed western parts. And it is just about the best work he's ever contributed to the screen, talkie or silent.

Cliff Edwards is a riot with his comedy and singing, the one rating as high as the other. He doesn't leave a dull moment when he's on the screen, making even average lines crackle with his manner of delivery, and getting his ukuleled songs for a payoff. Uke, Jack Oakie, Stuart Erwin, Marie Dressler and Winnie Lightner are thus far the full house of talking picture comedy.

Ricardo Cortez plays the New York scrupulous one, and delivers a performance that leaves nothing to be desired.

Others in the cast include Lloyd Ingraham, Dorothy Sebastian, Benny Bruner and Karl Dane.

'CUSTER' ARRESTED

SAN FRANCISCO, April 10.—The long arm of the law reached out this week and took in Bobbie Lee Sellen, an actress, for being to be a representative of Warner Bros., was "casting parts for several pictures."

DAVE GODD'S SCHOOL

SAN JOSE, April 10.—Dave Good has left the Fox California as master-of-ceremonies and is opening a dance school at the Montgomery Hotel here.

START FOX HOUSE

WENATCHEE, Wash., April 10.—Work has been started on the new Fox Theatre here, which will be erected at a cost of \$200,000. The Fox brothers here already have two houses here.

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As to be expected, Miss Heming was the star and completely won her way to the hearts of the audience by her splendid portrayal of her role, although at times Miss Hampton nearly stole the show. Niles Welch made a corking good leading man, and Virginia Vail a splendid ingenue, surprising many who expected the two movie stars had been cast merely for box-office reasons rather than historic ability. Bram Nossen and Anderson Lawler gave smooth performances, and Raymond Lawrence is an asset to any cast. Other members of the cast were Ralph Kline, Henry Canshens, Helene Allen and Wardell Jennings. Direction by Ferdinand Munier. Harry James and Orchestra were in the pit.

Barren.

"DESERT SONG" MAJESTIC THEATRE LOS ANGELES

(Reviewed April 4)

Lillian Albertson's revival of this popular operetta is equal to her original in all points of acting, costuming, casting and directing, with the added charm of the presence of Josephine Howard in the prima donna role. Her beauty of both face and figure are frankly revealed in the harem scene.

Outstanding is the excellence of the vocal ensembles, 66 male and female voices, responding with gratifying precision to the direction of Cecil Stewart. The female voices were especially good.

Perry Askam, as the Red Shadow, proved himself as popular as ever with the fans and received his usual curtain call for an encore on "One Alone." His voice shows a little wear but his acting has not improved, his awkward poses, meaningless gestures and unconvincing spoken lines detracting from his fine appearance and acceptable voice. He is unconvincing a draw but not as he could be.

Charles Boyle and Myrtis Crimby have the comedy, as they did in "New Moon." Gary Ercles is the French captain; Nennette Vallon is the native belle in the captain's bonnet and seemed to strike the audience's fancy; Harry Deloni, conspicuously lacking a singing voice, is Ali; John Merley is the French general; Violette Derbeck was Clementine, a Spanish lady the sarem, and Steve Labbe, Wally Phelps and Pat Wail completed the name cast.

Usually the show runs two-thirds capacity. The production closes the end of this week when the cast goes to San Francisco to put on the "New Moon."

Yettis.

Leonard Stevens

More Than Just a Piano Player

B. B. B.

CELLAR CAFE

HOLLYWOOD, CALIF.

NIGHTLY

P. S.—Ask Anybody in the Music Business

Direction of B. B. B.

"Back to San Francisco"

With a New Bag
of Banjo's

Opening at the Fox Theatre
This Week

HICKMAN BROTHERS

COMEDIANS AND WRITERS

Yes, We've Trouped With Medicine Shows, Burlesque, Minstrels, Circuses, Biggest and Best in Vaudeville. And not forgetting our own big Musical Comedy Success, "WHO STOPPED THE FERRY BOAT?" Our telephone number is GRanite 1555.

BLUES — BLUES

Dixie's Own Exponent of the Blues

IVY ANDERSON

Scoring a Hit at the

Fox El Capitan San Francisco

BLUES — BLUES

Facts' Echoes From Melody Land

Hot Licks of Music

By JACK B. TENNEY

In looking at Los Angeles from the standpoint, many choice bits of scandal unfold before the eyes of the rhythm boys—scandal of a nature that its publicity is more or less disastrous. It is very true that characters in the public eye often do strange and almost unbelievable things in night clubs over their ginger ale and ether. Steeped wives and husbands have the abandon of school children on a holiday, once inside the portals of a cabaret. Why they feel so absolutely safe and if appearances count for anything, they feel that way—is quite a puzzle to me. The point is, that the boys on the platform soon learn the ins and outs of each affair and many are the stories of this kind and that Great One when musicians forgettable to astound each other. We've all played before "crowned heads"—with a vengeance.

Only a short time ago a certain musician was hauled up on the carpet before his leader and an irate night club manager. The burden of the conversation was not at first coherent or comprehensible. It seems that Mr. So-and-So had bitterly complained that his fair name had been dragged around town connected with a certain ex-cante in the aforementioned night club and that it had been alleged that he had been in the company of the wife of one of his business colleagues—and there were several other rare bits. Unless the matter was immediately hushed, Mr. So-and-So threatened dire things for the night club in question.

It seemed that the Missus had heard shards of gossip at bridge teas. In short, one of the musicians had been indulging in a bit of voluntary press-agent stuff—unsolicited and unappreciated. There is no use going farther into this sad scene. The musician had admitted his guilt, the leader was nervous and the manager profane. It was a very nice mess.

Every profession has certain traditional ethics. It is not my purpose to criticize the logic of these ethics, though it is evident that certain of them are open to discussion. In the main, most of them are founded on good sense. To betray a confidence is to be contemptible before all mankind. It has been said so, it will always be—and that is as it should be. The priest and the physician may be safely entrusted with the most devastating confessions. The self-respecting barber won't tell and we all know that "best friend" gag. Therefore, it strikes me that the musician who tells is unethical. He has betrayed a confidence, even though it happens to be a tact one, when

he passes on the gossip of the week-hours of whoopee.

The moral side of the affair is still another subject and may hardly be included here. Morality changes with each generation. If King Solomon stepped out with an extra dandelion or two, no one thought much about it. It is highly improbable that any of the thousand Mrs. Solomons went into a tantrum when they heard of such and terrible story. Nevertheless, for all its frequency, it seems to be something of a faux pas and is taken rather seriously today. Only one conclusion appears possible. The morality of the business is hardly to be considered. The confidences that fall to the lot of doctors and priests are certainly not all moral. The doctor and the priest do not betray those confidences. Therefore, it strikes me as professionally unethical for the musician to tell.

The A. B. W. Club at Mexicali is offering quite a floor-show this week-end. Yvela, "The Orchid of the Dance," and Les Collins are being enthusiastically received in their adagio numbers. "The Dancing Bandits," Les Collins' fan number, is exceptionally sensational and both dancers are highly versatile. Claude Saenger, "The Song and Dance Man," is unusually clever in fantastic and eccentric dance routines. The excellent stage team, La Valska, Collins and Saenger, break nicely into specialties for a night club floor-show. The act comes to the A. B. W. Club from the Garden of Allah, and the Terrace Gardens in Chicago and the Everglades, Palais d'Or and Hofbrau in New York City.

Milt Bashian, Long Beach's versatile trumpet player, again broke into fame in Ted Cook's famous column in the Examiner last week. Milt has invented a new daylight electric torch that casts a beautiful black ray, very restful to the eyes. Milt, by the by, is another literary musician, and of no uncertain ability, says me.

Milt is annoying the trumpet in Mabel Hennemel's snappy little orchestra at the Tourist Ballroom in Long Beach. This band is not big in size but plenty big in dance rhythms. The close harmony policy is due to the fact that the girls outnumber the men. Goldie Fife Thompson plays violin and sax, and yodels pop numbers. Eleanor Wilson plays drums and xylophones like nobody's business and Mabel Hennemel pounds out rhythms on the piano. (Mabel, by the way, is sufficient evidence against that old bromide about women-pianists.) Roy Butin, bet-

(Continued on Page 13)

Song Leaders

LOS ANGELES

"Happy Days" regained its leadership over "Springtime" during the past week, but the sensation was the sudden leap of "Under a Texas Moon" into No. 3 spot. "Sing You Sinners" made an almost equally sensational jump into the best sellers. Gaining ground behind the first ten are: "Just Can't Be Contented With Me," "When the Little Red Roses," "Hanging On a Garden Gate," "South Sea Rose" and "I Never Dream." Here is the score sheet:

1. "Happy Days"—Alger, Yvelen & Bernstein.
2. "Springtime in the Rockies"—Vila Moret.
3. "Under a Texas Moon"—Remick.
4. "There's Danger In Your Eyes, Cherie"—Berlin.
5. "Sing, You Sinners"—Famous.

6. "With You"—Berlin.
7. "Should I?"—Robbins.
8. "When I'm Looking At You"—Robbins.
9. "White Dove"—Harms.
10. "Singing a Vagabond Song"—Santly.

Recordings

1. "Sing, You Sinners"—Victor.
2. "Strike Up the Band"—Victor.
3. "Putting On the Ritz"—All recordings.
4. "Song of the Bayou"—Ben Berni (Brunswick).
5. "When the Little Red Roses"—Victor.
6. "The Moon Is Low"—Guy Lombardo (Columbia).
7. "Should I?"—Victor.
8. "Happy Days"—All recordings.
9. "Woman in the Shoe"—Victor (Columbia).
10. "Rogue Song"—Tibbett (Whitman).

In demand are "Under a Texas Moon," "Swinging On a Garden Gate" and "This Thing Called Love."

SAN FRANCISCO

- Popping up from "way down the line," "Danger in Your Eyes, Cherie" jumped right up near the top of the sheet music sales list. "When I'm Looking At You" in the Rockies, which still is leader. Here's the score:
1. "Springtime in the Rockies"—Vila Moret.
 2. "Danger in Your Eyes, Cherie"—Berlin.
 3. "Happy Days"—Alger, Yvelen & Bernstein.
 4. "Should I?"—Robbins.
 5. "Cryin' for the Carlines"—Remick.
 6. "Woman in the Shoe"—Robbins.
 7. "Kiss Me With Your Eyes"—Vila Moret.
 8. "Congratulations"—De Sylva, Brown and Henderson.
 9. "Wah You"—Berlin.
 10. "I'm Following You"—Berlin.

Recordings

1. "With You"—Harry Richman, Brunswick.
2. "Danger in Your Eyes, Cherie"—Harry Richman, Brunswick.
3. "Springtime in the Rockies"—All.
4. "Should I?"—All.
5. "Happy Days"—Johnny Marvin, Victor.
6. "This Thing Called Love"—Leo Reisman, Victor.
7. "Puttin' On the Ritz"—Leo Reisman, Victor.
8. "Stein Song"—Rudy Vallee, Victor.
9. "Cryin' for the Carolines"—Guy Lombardo, Columbia.
10. "Moon Song"—Guy Lombardo, Columbia.

SAN FRANCISCO, April 10.—Lloyd Campbell will publish Bob Spicer's newest tune, "I Want You to Know."

RED STAR OFFICES HAVE OPENING HERE

Herman Schenck, as representative of the Red Star Music Company, opened offices in the Majestic Building this week. He was two years in the local office of Shapiro, Bernstein Company, and in the Chicago office three years before that. Assisting him are Bie Ruhman, pianist, and Jack Reed, plugger of note.

BUILDS UP BUSINESS

Since Everett Hoagland and band were engaged for the Ren-devous Ballroom at Balboa, the weeks ago, business has increased 400% and it has been necessary to make a 100 ft. addition to the building. Hoagland is to continue during the summer and will be broadcast nightly by remote control through a Long Beach station.

NEW CROSS NUMBER

SEATTLE, April 10.—S. L. Cross Music Corporation this week announced the recording of its second publication, "Tonight." The number, a snappy fox trot, was recorded by Jesse Stafford and his Orchestra for Brunswick. It is scheduled for general release this week. The number was co-composed by Gene and Jesse Stafford.

BERNSTEIN VISITOR

Louis Bernstein, of the music publishing firm of Shapiro, Bernstein and Co., is here from New York and expects to remain here until the end of the month.

TROMBONIST IS DAD

Harold Davis, trombonist with Cherie's Orchestra at the New Paris Inn, this week became the proud parent of a baby daughter.

M. C. A. SIGNS HALSTEAD

Mark Halstead and his orchestra have signed with the Music Corporation of America. He opened at the Cosmopolitan Hotel, Denver, last week, and goes to the Adolphus, Dallas, June 1.

'DISCRIMINATION MAKES GREAT ORCHESTRA LEADERS

EARL BURNTNETT

And His Orchestra, at the Biltmore Hotel, Los Angeles, and via KJL, are always most particular in their choice of tunes. That's why they seldom offer a program that doesn't include

"SHOULD I"

"WHEN I'M LOOKING AT YOU" "WOMAN IN THE SHOE"

All Metro-Goldwyn-Mayer-Robbins Hits

Congratulations to Jo Mendel on his opening of Canary Cottage in San Francisco

GLEN BUCHEY

And His POM POM HI HATTERS

With Ellis "Red" Thompson, sax; Steve White, sax; Jimmy Balderas, piano; Leo Havel, trumpet; Willis Alexander, banjo and guitar; Russell Harrison, trombone, and Jean James, piano.

Pom Pom Night Club, Hollywood Indefinite

WILL PRIOR

CONDUCTOR

NEW STATE THEATRE, SYDNEY, AUSTRALIA

TED HENKEL

MUSICAL CONDUCTOR and PRESENTATION DIRECTOR

CIVIC THEATRE

Auckland, New Zealand

Pit Orchestra of 30 - - Stage Band of 20

WHITEMAN PREVIEW STUNT GETS PROFIT

SEATTLE, April 10.—Paul Whiteman and his orchestra unit made an auspicious bow before local music and dance enthusiasts at the Olympic Hotel here on Monday evening at a pretentious "preview" ball and show.

The swank of the village turned out to see and hear the famous maestro. Business men, state and city officials, captains of industry and stately dowagers, rubbed shoulders on the Spanish Ballroom's floor with many of the proletariat at the seven-and-a-half bucks tariff. The room was packed to overflowing. Sponsors report a profit. It gleaned plenty of publicity for the pop appearances at the Civic Auditorium which followed nightly. With a \$2.00 per couple tariff, Whiteman and his boys "bucked 'em into the auditorium. After the first two nights, the edge was taken off and attendance dropped, but Friday and Saturday are expected to bring jams.

Whiteman will play a grand concert in Tacoma on Sunday afternoon, repeating the effort here on Sunday night, as there is no dancing allowed either here or in Tacoma on the Sabbath.

Whiteman and his Orchestra are scheduled for a week's appearance in Portland under the sponsorship of Cole J. McElroy, dance hall impresario. A huge concert, with \$3.00 top tier Monday will start off the week's festivities, with the big band scheduled to show in McElroy's own Spanish Ballroom nightly thereafter. The hall has been scaled at two bucks a couple for the Whiteman appearances. Capacity in Tacoma, 2000, and it will have to be jammed to crack the nut screwed down by Whiteman's coming here.

HOFFMAN ENTERTAINS

SAN FRANCISCO, April 10.—During Paul Whiteman's stay here the round maestro and his boys were guests of Ed Hoffman, city representative for Columbia Phonograph Co., for which organization the Whiteman gang record.

Capacity Crowds Matinees and Nights Without the Aid of Gifts and Passes. All Paid Admissions. Call Around and See For Yourself There's a Reason



OWEN WILSON AND HIS CALIFORNIANS

NOW IN SECOND YEAR AT WILSON'S BALLROOM (Formerly Cinderella Room) LOS ANGELES, CALIF.

HAROLD HOWARD

AND HIS ORCHESTRA B.B.B. CELLAR CAFE Hollywood, Calif.

TED HENKEL

MUSICAL CONDUCTOR and PRESENTATION DIRECTOR

CIVIC THEATRE

Auckland, New Zealand

Pit Orchestra of 30 - - Stage Band of 20

With great pride, we announce the addition of

EDDIE VAN

to the staff of our Los Angeles Office as
PROFESSIONAL MANAGER

who will be glad to hear from his many friends.

ROBBINS MUSIC CORP.

Sig Bosley, General Western Mgr.,

628 MAJESTIC THEATRE BLDG.

LOS ANGELES, CALIF.

COLUMBIA SIGNS LUCILLE GLEASON

Harry Cohn has signed Lucille (Mrs. James) Gleason for Columbia as an associate producer.

Her first assignment for Columbia will be "Sisters," featuring Sally O'Neill and Molly O'Day, with James Flood directing.

Mrs. Gleason says she does not know the exact extent of her duties, but Cohn expects to make full use of her experience as a writer, actress, producer and adapter. She will be assistant to Busby.

SPENCER RETIRING

SEATTLE, April 10.—Frank Spencer, who last week announced his retirement from the orchestral field, leaving "Vic Meyers" club Victor band to enter the teaching field, goes native again this week when he joins Owen Sweeten's Frank obviously got lonesome for the racket in which he has been for years. He's a banjo player and is set to be featured with Sweeten's aggregation.

PREPARE FIRST FEATURE

Pan-American Pictures, who have taken over the old James Cruze lot in Hollywood, are preparing to produce "The Birth of Texas" immediately, a romantic history on a super-feature basis, as their first production. Rene Torres has been placed under a five year contract and will be featured, with Fred Windemere directing. George Schepps, capitalist and investment banker of Dallas, Texas, has been appointed vice-president of the company.

ORGANISTS

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SCHRAEGER
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SOLO ORGANIST
Fox Oakland Theatre

JAY BROWER

MASTER-OF-CEREMONIES
FOX EL CAPITAN
SAN FRANCISCO

Hot Licks

(Continued from Page 12)
ter known to the vaudevillians of the old Orpheum circuit as "Olivotti," strums the banjo, guitar, etc. And, of course, we mentioned Milt who leave nothing to be desired in the way of trumpet. I take particular pleasure in congratulating Mabel on what I consider the nicest five-piece combination in Southern California.

Ole Kettelson has the orchestra at "Kennedy's Cafe" at San Diego, replacing Harvey Ball's orchestra. Ole came over from Arizona for the engagement. We don't know any sax player in California who plays better than Ole.

Our friend, Ted Moore, late of Harvey Ball's Orchestra, is taking a much-needed rest, swimming and fishing along the sands at Ocean Beach. He reports that he is as well physically; the same mentally as fifteen years ago, and financially the same as twenty-seven years old. (Ted is twenty-seven years old.) By golly, you are holding your own, anyway, Ted—and that's something.

The Clark Brothers' Orchestra closed the winter engagement at the "Plata Real" in the Grant Hotel at San Diego the 29th of March and are now at the Tent Ballroom. The personnel includes Ed Hopkins, piano; D. Brusch and M. Cornell, reeds and brass; Speed trumpet; Walt and Charlie Clark, drums and banjo and leaders. A nice band and playing to popularity.

Tia Juana is getting tougher and tougher for the Gringo troubadours who venture into the southern resort with the hopes of finding a job on their chests. (That is about the only place to find one.) There are not more than three American musicians in town.

Agua Caliente boasts of about

SONG MAKES B'DWAY

SAN FRANCISCO, April 10.—Karan Dunn Song Co. has made connections for representation in New York. Miss Dunn's new song, "When the Lonely Day Is Ended," dedicated to radio singers, is showing rapid progress in sales, building up nicely.

RANDALL OPENS

Slatz Randall and orchestra opens here at the Muehlbach Hotel, Kansas City.

VALIGA AT GEARY

SAN FRANCISCO, April 10.—Ray Valiga is the new orchestra leader at Belasco and Curran's Geary Theatre.

the only all-American orchestra in Mexico, Carr Brothers. The boys play only during the evening and there is no doubt that the orchestra is the best band south of our fair city. A Mexican Marimba "typical" band is also employed at Agua Caliente and these boys create Spanish and Mexican atmosphere during the day time.

Among the theatre orchestras in San Diego are those of Cliff Webster at the R-K-O, Al Lyons at the Fox and Freddie Olsen at the Savoy. Three theatre orchestras in one town sounds darned good, doesn't it?

Outside of a few little things like the above, San Diego is suffering from squawitis like the rest of the villages throughout the country.

"We will now take it over again, as it."

"Bonita" "In Heaven" "When Lonely Day Is Ended"

Are Among Radio's Most
Popular Numbers
Published by Karan-Dunn
Kress Bldg. San Francisco

AT HASTINGS PARK

Phil Baxter, writer of "Piccolo Pete," opened with his orchestra at Hastings Park, Vancouver, B. C., last Saturday.

NEW WARNER HOUSES

Warners are ready to begin construction of new theatres at Youngstown, O.; Erie, Pa.; Wilkesburg, Pa.; West Chester, Pa.; Milwaukee, Wis.; Torrington, Conn.; Ridgewood, N. J., and Morgantown, W. Va.

Mary McAllister has been added to the cast of Cecil B. DeMille's "Madam Satan" at M-G-M.

WOODBURY TO WED

SEATTLE, April 10.—Bill Woodbury, first trumpet player with Jackie Souders' band at the Fox Fifth Avenue Theatre, surprised his friends this week when he announced his marriage to Miss Myrtle Thompson, non-pro. It seems that Bill and Myrtle stole off three weeks ago and tied the knot, succeeding in keeping the affair a secret until now, even from the local press agent who introduced the gal to the boy. The theatre gang surprised the newlyweds with a party at the bride's home last Saturday evening.

PETER PAUL LYONS AND HIS CONCERT ORCHESTRA LOEW'S WARFIELD SAN FRANCISCO

Marion McKay

AND HIS
BILTMORE HOTEL ORCHESTRA
DAYTON, OHIO
Closing 22nd Week

ANNOUNCING THE

Pacific Coast Headquarters

of the

RED STAR MUSIC CORPORATION

Herman Schenck, Manager

Suite 402 Majestic Theatre Bldg., 845 South Broadway
Los Angeles, Calif.

DRESS YOUR THEATRE OR YOUR ACT WITH THE FINEST AND MOST ARTISTIC

SCENERY AND DRAPERIES

DESIGNED MADE UP AND PAINTED BY THE LARGEST AND MOST
EFFICIENT STAFF OF SCENIC ARTISTS, DESIGNERS AND DRAPEY
EXPERTS IN AMERICA'S LARGEST AND MOST BEAUTIFUL STUDIOS

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TAPESTRIES—WALL HANGINGS
MURAL DECORATIONS

NOISELESS
CURTAIN TRAVELERS
OPERATED BY
REMOTE CONTROL

HELEN HUNTINGTON

Just Completed Two Seasons

R-K-O CIRCUIT



**For Five Years Playing Leads
With the Foremost Musical Comedy
and Dramatic Stock Companies
in the Principal Cities of the Country
TELEPHONE GLADSTONE 7960
HOLLYWOOD, CALIF.**

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